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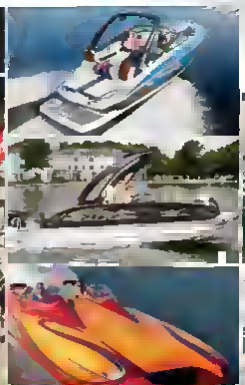

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ERAN RYAN

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Photo by John Gilhooley
Design by Richie Beckman

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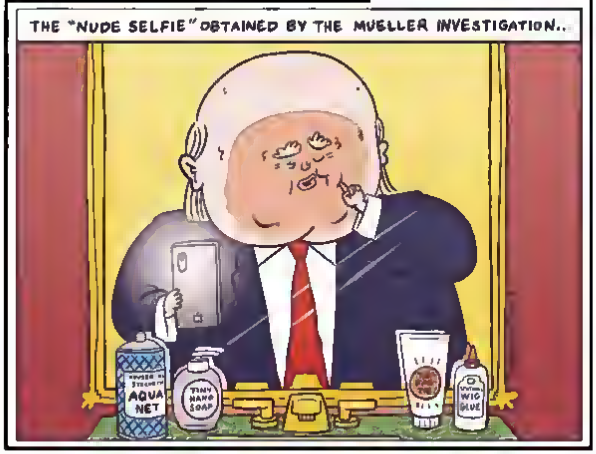

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"Housing is a human right—bullshit. Shelter, perhaps, but we all can smell the demand for all to receive a free apartment underneath this. Next thing you know, some emotional cripplas will be tearing down our border fences, demanding they get let in ahead of those waiting in line . . . Hahahaha."

—Kris Moore, commenting on Anthony Pignataro's Dec. 21 post "Activists Hijack OC Supervisors Meeting to Name Homeless Who Died in 2018"

We respond: Merry Grinchmas, troll!

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Sheriff Sandra Hutchens Squeals Swan Song

Orange County's retiring top cop's last dirty deed backfires

Having long ago proved her lack of character, it's fitting that as one of her final acts as the sheriff of Orange County, retiring Sandra Hutchens would try to cheat yet another defendant of his right to a fair trial. We learned during Hutchens' jailhouse-informant scandal that she has contempt for lawfully issued court orders. In *People v. Dekraai*, a death-penalty case, the sheriff spent four years refusing to obey Judge Thomas M. Goethals' exasperated commands to surrender evidence, which contained proof of her department's systemic unconstitutional ploys against pretrial defendants.

moxley CONFIDENTIAL

»R. SCOTT MOXLEY

Days before her early 2019 departure, the remorseless Hutchens managed to squeeze in an additional scandal. This time, her mess played out in Orange County's West Court, located near Little Saigon. And as we've come to expect, her recalcitrance involves her specialties, hiding court-ordered records, playing dumb and defending corruption.

Hutchens managed to perform all three tactics early in *People v. Sayem*. The case would be nothing more than a relatively routine public-intoxication matter, but Deputy Michael Devitt decided to beat Mohamed Sayem unconscious, then justify the use of force by claiming the unarmed defendant had attacked him. Devitt has given multiple, self-serving versions of events that don't match the footage captured on a patrol vehicle's dashcam.

Scott Sanders, the assistant public defender who represents Sayem, is also the person who discovered the sheriff's snitch scandal. When Sanders learned of the glaring discrepancies in the case, he alerted the media, which drove Hutchens nuts. She wrote a letter. She produced a video. She gave interviews. As if her wishes were reality, she proclaimed the dashcam footage fully supported Devitt's shifting stories. To question the use of force was, she insisted, nothing but "anti-law enforcement" sentiment.

"I work in a field of facts," a beleaguered, sputtering Hutchens said in her three-minute video presentation that labeled Sanders' defense of Sayem as "egregious."

RICHIE BECKMAN

With weeks left in her term, the sheriff saw her last opportunity to give her middle finger to this defense attorney. Kayla Watson, the deputy county counsel who represents Hutchens, came to Superior Court Judge Kevin Haskins' courtroom pretending to be in full compliance with his discovery orders. Haskins held an in-camera, or private, hearing and emerged without seeing any "use of force" reports. Sanders balked, and during a Dec. 21 session, Watson tried to explain away the missing-records issue by claiming Sanders had requested only "excessive force" records tied to the incident, not "use of force" documents.

Haskins, who ordered the report turned over to the defense attorney, appeared leery of Watson's explanation but said he didn't see anything nefarious under way. Sanders did, responding, "I find it hard to believe that [the report was withheld] in good faith."

A frowning Watson posed offended that her integrity had been challenged. Questioned by the judge to expound on her reasons for withholding the document, she said she must not have understood his ruling on the topic and reiterated her belief that the defense wasn't legally entitled to the information. "It's not up to Scott Sanders to determine in this case what is appropriate," Watson said.

Haskins, a former prosecutor, weighed in, stating he didn't agree with Watson's hairsplitting between excessive-force and use-of-force records, all of them should have been surrendered to him for a private review.

Sanders then raised the issue of missing audio recordings tied to the case, alerting the judge that one of his sources inside Hutchens' department told him it's standard practice to record interviews. Watson and Sergeant Anthony Patella left the courtroom for three minutes before advising Haskins that they "weren't aware" of any such records.

"I'm troubled by 'not aware,'" the judge replied, who then learned how the sheriff's department cleverly compartmentalizes custodians of records and that Patella had only searched for compliant records in the personnel office, not the entire organization. He asked Watson who was going to conduct a thorough search.

"I'd have to look into it," she answered.

Haskins then wanted to make sure the deputy county counsel understood he wants all notes, tapes, summaries and reports produced in "a somewhat broad search."

Clearly flustered, Watson finished the hearing by demanding that Sanders identify his source, but the judge refused to entertain the absurd notion. He ordered the parties to return on Jan. 18. By that point, Hutchens will be in retirement collecting more than a couple of hundred thousand dollars per year for the rest of her life.

RSCOTTMOXLEY@OCWEEKLY.COM

POLITICAL FOOTBALL
» STEVE LOWERY

Play-offs Edition!

INDIANAPOLIS COLTS VS HOUSTON TEXANS

Root for: Houston. The residents of Houston have had to put up with a lot of stuff out of their control, such as catastrophic flooding from which the city is attempting to recover. Also, it's located in Texas. Tough break, bro. Indianapolis is one of those places teeming with Bible-thumpers who want to tell everyone else how to live, somehow missing that their city is one of the most miserable—ranking high (low?) for gender equality and serious financial hardship—as well as one of the most violent. Verily the Lord sayeth that those who live in miserable, dangerous glass houses should just shut the hell up about what the Lord sayeth.

LOS ANGELES CHARGERS VS BALTIMORE RAVENS

Root for: Baltimore. We have nothing against Los Angeles; we've spent a lot of time stuck on its freeways and paid a lot of its gas taxes. So, maybe we *do* have something against that clip joint of a traffic hole. The point is you should root for Baltimore because it's one of those cities that everyone overlooks; it can never seem to get it together or catch a break, and no matter how hard it tries, it just knows it's never going to happen for it. That's right: Baltimore is *you*.

PHILADELPHIA EAGLES VS CHICAGO BEARS

Root for: Chicago. I've always told people who had never been to the Windy City that it was a cleaner, safer version of New York. Well, at least there's less litter, so you know, that's something. Wait, is it? Philadelphia has always been a dimmer, darker, nastier, angrier, Cheez Whizzier version of something that at one time thought of itself and its future in higher, brighter terms, as being better, brighter and able to handle all that life sends its way. Until it found out that was all just a big pile of crap. That's right: Philadelphia is *you*.

SEATTLE SEAHAWKS VS DALLAS COWBOYS

Root for: Seattle. It's not that Dallas is hateful and ignorant and arrogant and toxic and crass and tacky; it's that it's all those things, plus gross and self-absorbed and clueless. And Cowboys fans are all of those things, plus deluded and insufferable and sad. We do like the blue uniforms, though, so, you know, there's that. As for the Seahawks, we can't help but root for a team that has as one of its most valuable players locker Sebastian Janikowski, who is overweight, clueless about how he presents himself in public and does everything he can on the field to avoid anything approaching hard work. That's right: Sebastian Janikowski is *me*.

LETTERS@OCWEEKLY.COM

Elephants Never Forget

» MATT COKER

Have Trunk Will Travel was a ranch in Perris that provided elephants for films, television shows and rides at such attractions as the Santa Ana Zoo and Orange County Fair.

Was is the operative word because Have Trunk Will Travel essentially fell out of fashion with its Orange County clients and, according to animal-protection activists, the elephants and their embattled owners have now relocated to Texas.

Images of owners Kari and Gary Johnson remain on havetrunkwilltravel.com, which obviously hasn't been updated for a while, but I couldn't find their names or their photos on visitthepreserve.com, the website for the Preserve in Fredericksburg, Texas, which is about 80 miles west of Austin. Both the Preserve and Have Trunk Will Travel sites feature shots and names of the same performing elephants, however.

The Johnsons could not be reached for comment.

"Have Trunk Will Travel may have a new location and name, but for the animals, the suffering is just the same," charges Jan Creamer, president of Animal Defenders International (ADI). "Snatched from the wild, elephants Tai, Obie, Kitty, Rosie and Becky have endured a lifetime of abuse. Don't buy into the cruelty—avoid the Preserve and join the call for their elephants to be given the sanctuary they need."

The Preserve offers "intimate, meaningful experiences" with elephants, including bathing them, filing their nails, taking selfies with them and watching them paint pictures on canvases.

The elephants in Texas are also hired out for rides at weddings, according to ADI, which previously sent the *Weekly* photos from the Hyatt Regency Resort and Spa in Huntington Beach, where Tai the elephant was paraded during an Oct. 18, 2014, wedding ceremony. A city official vowed to get to the bottom of how the apparent violation of a city ordinance prohibiting wild-animal performances happened.

Tai, ADI and Have Trunk Will Travel have quite the history in Orange County. On May 9, 2011, I wrote about People for the Ethical Treatment of Animals urging the city of Santa Ana to break ties with its Santa Ana Zoo elephant-ride contractor because ADI posted a video that claimed to show Tai being shocked with a stun gun and beaten with bull hooks in 2005.

Have Trunk Will Travel denied the abuse, but after pressure from the animal-protection groups, Hollywood celebrities and online campaigns, its elephant-ride contracts eventually ended with the zoo and the Orange County Fair.

The move to Texas may coincide with the introduction of a California bull hook ban. Because of guidelines preventing the use of bull hooks, the Association of Zoos and Aquariums no longer certifies Have Trunk Will Travel.

MCOKER@OCWEEKLY.COM

HeyYou!

» ANONYMOUS

Tinder Surprise

BOB AUL

You were the girl who texted me on Christmas morning. Well, actually, you were texting "Mike." You said your name was Jennifer, that you were visiting your sister in Santa Ana, and though we'd chatted on Tinder, you wanted to actually meet in person while you were in town. And to seal the deal, you sent a boob pic. I just wanted to thank you for providing this mom with the perfect teaching tool for my two teen daughters. Before you hit "send" on any photos of body parts, you should check to make sure you're texting the right person. And that you don't become part of some internet scam.

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.

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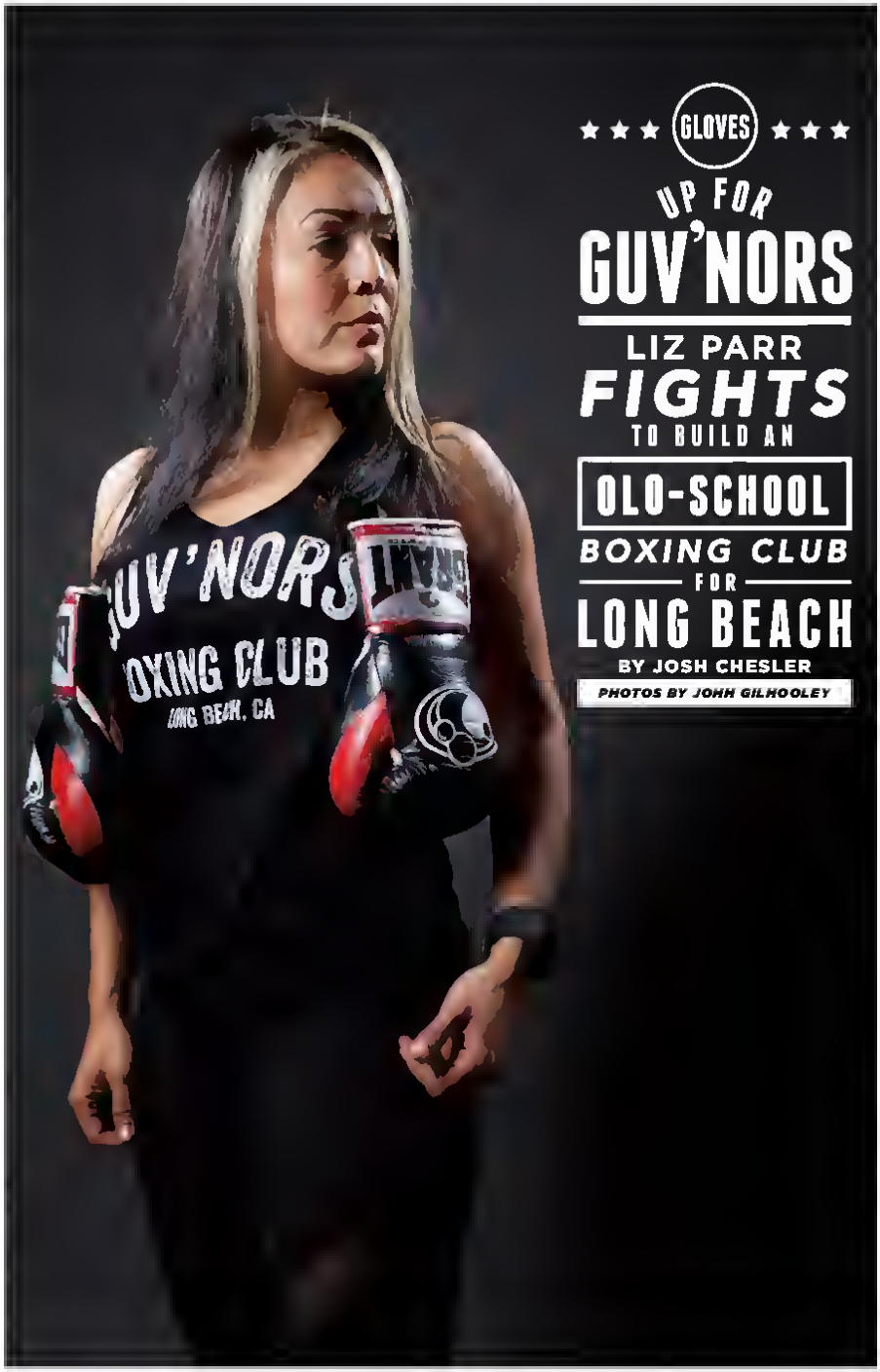


★ ★ ★ GLOVES ★ ★ ★

UP FOR GUV'NORS

LIZ PARR FIGHTS TO BUILD AN OLD-SCHOOL BOXING CLUB FOR LONG BEACH

BY JOSH CHESLER

PHOTOS BY JOHN GILHOOLEY

If you're not specifically looking for Guv'nors Boxing Club in Long Beach, you'll probably cruise right past it—which is exactly how owner Liz Parr likes it.

There's no big sign out front or bright lights to draw attention, and the doorway leading up the stairs into the lobby could just as easily take you into an apartment complex, pawn shop, dispensary or any other type of business you'd expect to see on this slightly seedy stretch of Anaheim Street.

After holding the grand opening on Cinco de Mayo 2018, Guv'nors isn't the kind of place you'd see in an advertisement while looking at gyms online. There are no sponsored Groupon listings or promoted Instagram posts of a model in full makeup hitting a heavy bag, and the vast majority of suburban soccer moms you'd see at a Saturday-morning cardio kickboxing class probably don't even know this place exists. And once you've ascended to the lobby, the patches of paint missing from the walls and the dings in the wooden beadboard would probably weed out anyone who was looking for a "luxury" exercise experience. Friends, clients and visitors have asked Parr if she's ever going to fix it up, but the former U.S. National champion isn't interested in hosting a painting party now that she's cleaned up the wood floors, added a front desk and some seating; and cleared out the trash, needles and condoms left over the years by squatters.

The South Gate native is simply looking to run the kind of old-school boxing gym she grew up in. Guv'nors is not looking to compete with cushy brands—even though Parr knows she could probably be bringing in more money by selling out. "I don't advertise or anything, and I'm not trying to sell memberships to everyone who walks in the door," she says as she finishes her morning ritual of drinking a huge cup of coffee before putting on a little makeup at the lobby's desk. "The only people I want here are the ones who want to be here. Every gym you go into has that one guy or a couple of people who are jerks, but we don't have that here. Everyone here is nice, and they're all excited to come in here. I want to keep it that way."

Of course, just because the massive space isn't painted a sleek gray and doesn't contain a juice bar or even a cucumber-water dispenser doesn't mean the training facilities aren't world-class. Although the room that will one day be set up for her husband (strength and conditioning expert Yas Parr) and his clients is still used for storage, the two main sections of Guv'nors that are open and functional feature just about everything one could possibly want in a boxing gym.

With one gymnasium-sized room dedicated to serious amateur and professional boxers (complete with a full-scale ring) and the other filled with enough heavy bags and workout equipment to host classes of a couple of dozen beginners, Parr has enough space to conceivably run three or four separate training sessions at

a time in the location that she believes was once a Masonic lodge based on paperwork she found. However, Parr is currently the only trainer at Guv'nors. "I'm just super-picky with that kind of thing because I don't want just anyone coming in here, you know?" Parr says. "I'm just one of those people who would rather do it myself and make sure it's up to my standards, but I know that once we get enough people, I'm going to need someone else, too."

Although Parr acknowledges she may have to someday trust another person to teach classes and she begrudgingly accepted the help of friends in the handful of months it took her to convert the horror show of an abandoned location into a premier boxing facility, it's actually her unwillingness to rely on others that brought Parr to boxing in the first place.

At 14, Parr—then Elizabeth Quevedo—fell in love with weightlifting after deciding that high-school team sports weren't for her. The school's weightlifting coach quickly noticed Parr's significant strength for her size and convinced her to take it more seriously to prepare for some upcoming competitions. Unfortunately, it only took one mention from her second-oldest brother about Parr being the only girl on the team for her father to step in and forbid her from continuing to attend practices.

Shocked and angered by her dad's denial, Parr offered him the ultimatum of finding her a sport where she could "hurt people" or suffering the wrath that only a 14-year-old girl can dish out. Parr's father brought her to the boxing gym near where he worked in the City of Commerce. But by the time they got there, the spot where he regularly played handball was closing. "I was just walking around the boxing ring with the lights off, so it was already dark in there," Parr recalls. "I was like, 'Whoa! This is awesome. This is what I want to do.' I didn't know what I was about to get myself into, but that's a good thing."

On Aug. 19, 1999, Parr's father put down a fake address in order to enroll his daughter in the free youth boxing program the gym offered to Commerce residents.

The first few years of Parr's boxing career weren't quite as easy as she thought they would be. Even though she was a bit of a tomboy with an attitude, she didn't want anyone at school to know about her new hobby. By her senior year, though, her worlds were clashing far too much to keep them apart.

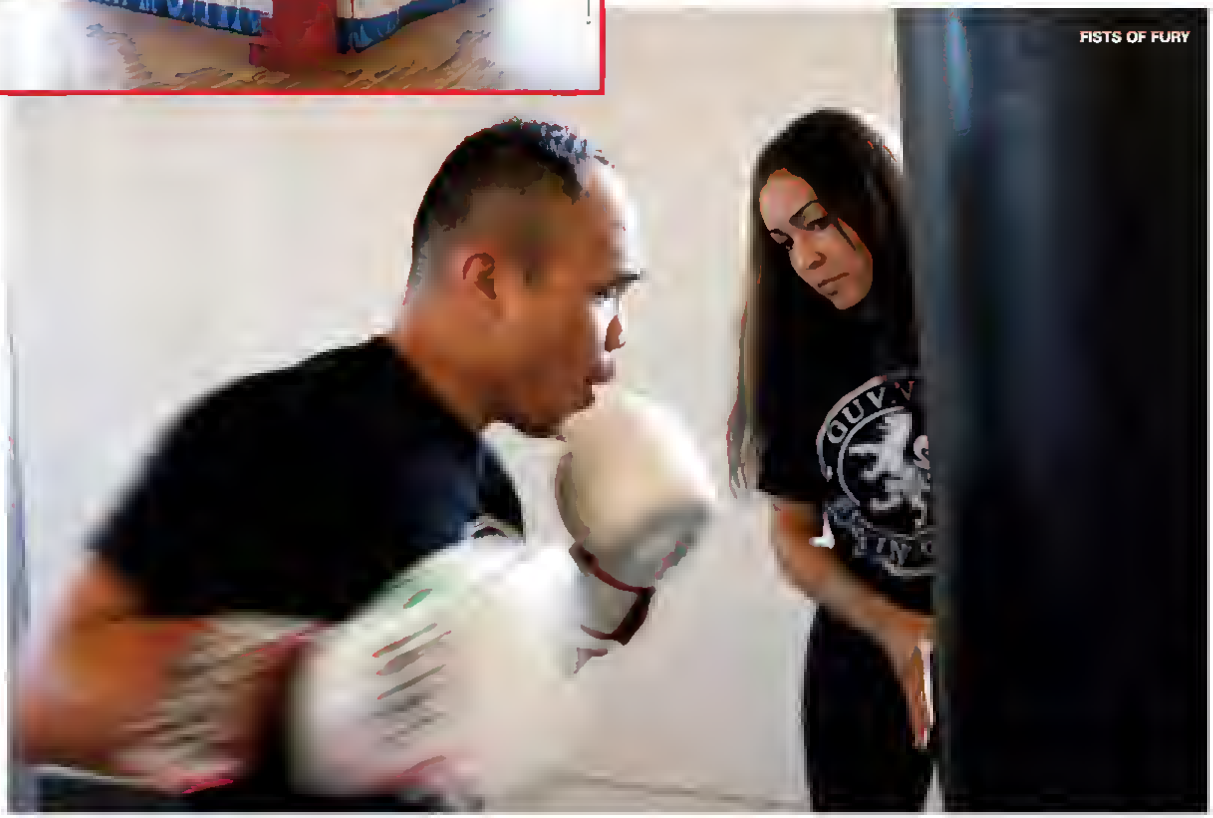
Parr, who admits to not being the best student, began to find it difficult to stay awake and alert in class every day after waking up early to run before school. Eventually, she made the decision to tell her teachers about her boxing schedule, as Parr knew she needed to graduate to continue training and avoid her parents' disappointment.

But her boxing career was also struggling, as finding women willing to step into the ring with the 5-foot-9-inch, 145-pound teenager was no small task—nor was it easy to get any girls her own age to fight her. As soon as she hit the age of 17, Parr excitedly signed up as an adult.

As it so happens, one of the first matches on her road to the U.S. Nationals landed on the day after her senior prom. "My dad never let me go to dances, but I asked him if I could go to prom, and he said, 'All right, but I want you home at 9,'" Parr recalls. "I was like, 'Uhhh, it doesn't work that way. I think it starts at 9.' I told him it was in Long Beach, but he just said, 'I want you home at 9.' So my mom said to me, 'Look, I'm going to put some sleeping pills in his

» CONTINUED ON PAGE 10

"THE ONLY PEOPLE I WANT HERE ARE THE ONES WHO WANT TO BE HERE."



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GLOVES UP FOR GUV'NORS

» FROM PAGE 9

food, but just don't be home too late.' I went, but I didn't dance that much in case I was tired. As soon as it was over at midnight, everybody was going to these crazy after-parties, and I was like, 'I gotta go.'"

Had Parr gone to an after-party, she may not have destroyed the thirtysomething woman she fought the next day, which put her on the path to her first U.S. Nationals appearance in 2002. Parr ended up across the ring from much more experienced women, and having only taken a few fights before the national tournament, she dropped the championship match by one point.

Despite being furious with herself for only getting the silver in her first attempt, Parr understood what adjustments she needed to make and dominated the amateur circuit for the entirety of the mid-2000s.

Parr's first international trip as part of the U.S. National Team is something she'll never forget. "My first trip out of the country was to Russia with my South Gate hood ass, and it was the biggest culture shock I've ever had," she says. "We had to meet in New York—and I'd never really been out on my own—and I lost my damn passport at the airport. I'm like, 'That's it; I'm going to miss my flight.' But somebody found my passport, and they held the plane so I could be the last person on. Then we got to Russia, and it was as different as could be from sunny South Gate."

From 2003 until 2007, Parr was the best female boxer in the country and among the top in the world. Four straight years as the top-ranked woman in her weight class, Parr became known on an inter-

FIGHTING AMONG FRIENDS

national level for her power and ability to stop her competitors—something not often seen in amateur matches because of the use of head protection and shorter bout lengths. Although her entertaining style occasionally led to losing against some of the more point-based international boxers, there was rarely doubt as to who was actually doing more damage in each fight.

Though it's likely Parr would have been a favorite to medal at the Olympics, women's boxing divisions weren't among the events in 2008. And Parr wasn't about to spend the majority of her 20s on the amateur circuit, holding out for a spot on the 2012 Olympic roster.

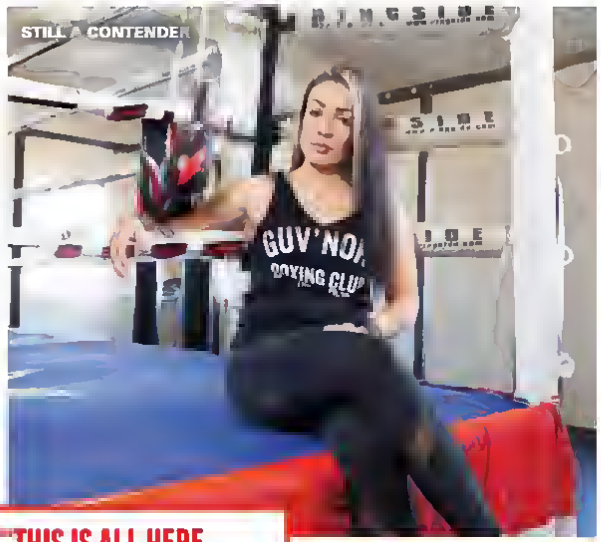
Instead, Parr took a professional fight in Irvine on May 24, 2007, finishing off Danielle Christiansen with ease. The untelevised performance seemed like the perfect introductory chapter to Parr's professional career, but it simply wasn't meant to be. Unhappy with her career prospects as a fighter and generally dissatisfied with where women's boxing was as a whole, Parr opted to hang up her gloves in her prime.

"If you watch women's boxing, MMA, judo or *anything*, we're a lot more hardcore than most of the men," Parr says. "But you still can't name 10 women fighters, who they fight, or anything about them, really. I feel like it should be a lot more, and that's the reason why I stopped fighting. I thought I'd be a millionaire by the time I got to the pros because Laila Ali, [Christy Martin] and Mia St. John were all out when I started. There was a little spark, but then it died out. I'm always afraid that's what's happening now.

"It sucks because women sacrifice a little bit more than men to do it because of having babies," Parr continues. "Women will put off having a baby because you've dedicated so much time to it and you know you can only do it a few more years, whereas men can have babies any time they want. I saw how much [women] had to sacrifice and how little [they] got, and I said, 'I'm done.'"

As her fighting career came to an end, Parr knew she wanted to become a trainer to help the next generation accomplish goals even beyond what she did in the ring. After moving to Long Beach in 2012 and training at other gyms in the area for a handful of years, she knew it was time to open up Guv'nors. There, she's putting an emphasis on building a big "scary" amateur team as well as continuing to grow her classes for both kids and adults. Though she's already been discriminated against for being a female trainer in a relatively misogynistic sport, it's not like a little adversity has ever stopped her before.

"This is all here because I knew when I grew up that I had to give it back," Parr says, motioning to the gym around her. "You can't 'make' somebody, but I wanted to give them the opportunity to commit themselves to something and get to travel and everything like I did. It was the best opportunity I've ever had as a young person, and I want to give that to someone else."



"THIS IS ALL HERE BECAUSE I KNEW WHEN I GREW UP THAT I HAD TO GIVE IT BACK."

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FELD ENTERTAINMENT

fri/01/04

[FESTIVALS]

SEE THE LIGHT
Magical Chinese Lantern Festival

Hanart Culture brings the beauty of China to Pomona this month with 1,000 lanterns created by masters from Zigong in a centuries-old tradition, with designs that depict cheetahs, lions, jumping koi fish, jellyfish, panda bears, majestic cranes and even dinosaurs—many of which can tower more than 23 feet tall! There's also a bevy of Chinese artisans selling handcrafted wares, Kung Fu performances, interactive shadow puppetry with master puppeteers from China, and foods from Asia and America, including cocktails, beer, wine and cocoa, so grab the fam and immerse yourselves in this multicultural experience.

Magical Chinese Lantern Festival at Fairplex Pomona, 1101 W. McKinley Ave., Pomona, (909) 623-3111, www.fairplex.com. 5:30 p.m. Through Jan. 6. $15.50-$22. —SR DAVIES

[CONCERT]

There Is Only ONE . . .
Phil Shane

You know him, you love him. Now that OC music legend Phil Shane is regularly making appearances in Orange County again, you'll have even more chances to rendezvous with the thickly sideburned lounge king! Bouncing up and down Southern California then Tennessee, Las Vegas and wherever the Mississippi native is wanted for his signature gyrating hips, Shane's musical footprint reaches farther than ever. Offering up a one-of-a-kind stage presence that includes singing his own songs as well as classic covers of Elvis Presley, Neil Diamond, Johnny Cash and other rock gods from yesteryear, he's bringing to Marty's On Newport tonight another memorable performance. Hot damn!

Phil Shane at Marty's On Newport, 1440 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com. 9 p.m. $6. 21+. —AIMEE MURILLO

sat/01/05

[COMPETITIONS]

FULL THROTTLE
Supercross Live

You know how you know a new year in Orange County has started? When the Supercross comes to town. Once again, the best in motorcycling brings the best of the sport to Anaheim for the opening rounds—in this case, the first and third rounds. At the venue that has hosted the most rounds in the history of the event, see all of the thrills and spills that give fans chills as the biggest names take on one another in an impressive display. As the dirt kicks up from under the wheels, this talented group of competitors spread across several races will make sure to kick off 2019 with a bang.

Supercross Live at Angel Stadium of Anaheim, 2000 Gene Autry Way, Anaheim, (800) 352-0212, www.supercrosslive.com. 6:30 p.m. $25-$70. —WYOMING REYNOLDS

[FESTIVALS]

Full Steam Ahead
Wild West Steam Fest

Although the holiday season is over, the winter festivities continue, and cowboy and cowgirl steampunks are probably more festive than the average cowboys and cowgirls. The Heritage Museum hosts the annual Wild West Steam Fest Winter Social, and if you've not yet experienced such an event, expect everything a steampunk-loving history buff and cosplay aficionado could hope for. While the fest is on the house, if you'd like to augment your strolls through the museum's nature trail and rose garden with a visit to the historic Kellogg house, there is a nominal fee. Otherwise, enjoy the grounds and the company of the rootin'est, tootin'est steampunk cosplayers around. And be sure to stop by the blacksmith shop for games and more fun!

Wild West Steam Fest Winter Social at Heritage Museum, 3101 W. Harvard St., Santa Ana, (714) 540-0404, www.wildweststeamfest.com. 10 a.m. Free. —SCOTT FEINBLATT

sun/01/06

[THEATER]

La Lucha Continua

Culture Clash (Still) In America

It's been too long since South Coast Repertory last hosted the legendary three-man, political-satire performance troupe Culture Clash. Unfamiliar with the commedia dell'arte style of actors/writers Richard Montoya, Ric Salinas and Herbert Siguenza? Read their original, now-classic plays in *Culture Clash. Life, Death and Revolutionary Comedy* and listen to the revisionist hysterical-historical radio play *Chavez Ravine*, performed by LA Theater Works. Then you'll be prepared for their return to SCR with *Culture Clash (Still) In America*, in which they'll likely send up U.S. immigration policy, El Trumpo, our longest wars—on drugs, Iraq and poor people—for laughs and, yes, liberation.

Culture Clash (Still) In America at South Coast Repertory, 655 Town Center Dr., Costa Mesa, (714) 708-5555, www.scr.org. 2 & 7:45 p.m. Through Jan. 20. $20-$63. —ANDREW TONKOVICH

[ART]

Echoes of the Past

'Alan Nakagawa: Rescue(s)'

At the temporary OCMAEXPAND location currently standing in for the larger museum while it undergoes construction at its new location (to be unveiled in 2021), Los Angeles-based sound artist Alan Nakagawa presents a series of multimedia installations and site-specific experiences that provide a window into his Japanese-American heritage. Each of the three installations dives into themes such as assimilation, post-war immigrant experiences and their subsequent effects on future generations. Plus, Nakagawa has scheduled a couple of field trips to various points of interest in Little Saigon in Westminster to allow viewers insight into his examinations.

"Alan Nakagawa: Rescue(s)" at OCMA-EXPAND-Santa Ana, South Coast Plaza Village, 1661 W. Sunflower Ave., Santa Ana, (714) 780-2130, ocma.net. 11 a.m. Through March 17. Free. —AIMEE MURILLO

mon/01/07

[CONCERT]

We Like It Rare

The Rare Forms

Seattle-based band the Rare Forms offer some of their slightly surf-y, hypnotic rock & roll at the Continental Room tonight. The raucous four-piece are traveling down the West Coast on their first tour. Also on the bill are the two-member band Patchouli Death, bassist Ryan Nichols and drummer Roger Fowler's caustic, moody post-punk can fill the room with as much tenacity and frenetic energy as an outfit double their size. Fearsome Fullerton ensemble Bud O.D., featuring members of Audacity and Weird Night, round out the night.

The Rare Forms, Patchouli Death and Bud O.D. at the Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 526-4529, www.facebook.com/continentalroom. 9 p.m. Free. 21+. —AIMEE MURILLO

tue/01/08

[NIGHTLIFE]

So Long, Starman

David Bowie Birthday Bash

It's hard to think of a future without David Bowie, but here we are, two years since the news of his passing came over, and two years to the exact day that he released his final album, *Blackstar*, actually came out on Bowie's birthday, but as producer Tony Visconti said, it was his gift to his fans instead. And this birthday bash at Marty's On Newport offers a very Bowie-ian opportunity to do two opposite things at once: mourn and celebrate, dance and despair, maybe even listen and learn, although Bowie was rarely that unsubtle a teacher. At his best, Bowie made magic more than music—maybe tonight's a time to just let it work.

David Bowie Birthday Bash at Marty's On Newport, 1440 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com. 9 p.m. Free. 21+. —CHRIS ZIEGLER

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wed/01/09

[CONCERT]

Hot for Tributes

Fan Halen and IDOL X

Can you feel the electric energy in the room? Fandoms for two hard-rock bands will experience some overlap tonight as their tribute bands perform on the same stage. Playing off the iconic '80s hair-metal group Van Halen, Fan Halen are praised as being the closest tribute to the original in the world, sounding and looking almost exactly the same (though it should be noted that theirs is David Lee Roth era, for lovers of Diamond Dave!). And IDOL X hold a candle to the platinum-blond British purveyor of hard rock and punk from the late '70s to the '80s. Singer Matthew Eberhart brings the ultimate Billy Idol experience with his uncanny vocals and stage presence, ripping into the classic songs you know and love. For fans who want to relive old memories of their favorite groups or just want a fun rock-concert experience, this show at the House of Blues is the one to see.

Fan Halen and IDOL X at the House of Blues at Anaheim GardenWalk, 400 Disney Way, Ste 337, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim. 7 p.m. $15. All ages —AIMEE MURILLO

[FILM]

DANGER ZONE

Top Gun

A lot has happened for movie star Tom Cruise since he starred in Tony Scott's 1986 film *Top Gun*, and let's just say we'd prefer to remember him for his movies. In *Top Gun*, Cruise plays a pilot with the call sign Maverick who's training at a U.S. Navy Fighter Weapons School called TOPGUN along with his pal, Goose. They face a myriad of obstacles in their aviation training, romances and rivalries, not to mention the pressure from higher-ups to succeed. It's been marked as "culturally, historically or aesthetically significant" by the National Film Registry, the dialogue is iconic, the aerial shots are wonderful, and even Val Kilmer's weird teeth chomping and short shorts are memorable. Check it out on the big screen and enjoy it all over again.

Top Gun at Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701, regencymovies.com 7:30 p.m. $8.50. —AIMEE MURILLO

thu/01/10

[THEATER]

TALKING TRUTHS

Hear Word! Naija Woman Talk True

The Segerstrom Center's Off Center Festival kicks off today with a performance by some of Nigeria's most talented thespians. In director Ifeoma Fafunwa's *Hear Word!*, various Nigerian storytellers provide theatrical narrations of the struggles of women from all walks of life, from multiple areas in Nigeria. You'll laugh and feel both moved and transformed as these women regale the audience with uplifting tales that will ring relatable and true for everyone. Nigerian Pidgin for "listen and comply," the phrase "hear word" will certainly magnetize guests into doing just that.

Hear Word! Naija Woman Talk True at Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa, (714) 556-2787, www.scfta.org. 8 p.m. Through Jan. 12. $25 —AIMEE MURILLO

[COMEDY]

Funny Lady

Melissa Villaseñor

Between *Saturday Night Live* and *Barry* (not to mention *Adventure Time*, *American Dad* and *Family Guy*), we've been seeing a lot of Melissa Villaseñor lately. And that's a good thing. The first Latina cast member hired to *SNL*, the Whittier native is making a huge name for herself around the comedy circuit and has earned spots on who's-who lists in both *Forbes* and *Rolling Stone*. Head to Brea tonight to catch her at the Improv, where her set will no doubt include some of her famous impressions—from Ariana Grande to Sarah Silverman, Villaseñor nails it. Definitely a show to catch while she's still playing small venues.

Melissa Villaseñor at the Brea Improv, 180 S. Brea Blvd., Brea, (714) 482-0700, improv.com/brea. 8 p.m. $20. 18+ —ERIN DEWITT

The Meat Sweats

BWON Shabu & BBQ does both DIY genres simultaneously

BY EDWIN GOEI

It's hard to overstate how humongous BWON Shabu & BBQ is. Imagine a bowling alley, then take out all the lanes, add tables and dangling exhaust vents, but keep all the flat-screens. It is so huge that if you had to sprint to the restroom, which is located deep in the back, you'd run out of breath before you got there. And if you did make it to the restroom, you'd also find a secret hallway that goes even farther. Follow this path, and soon you're inside another room that's actually another restaurant. Yes, that's right: There's another restaurant inside this restaurant.

For the record, this "secret" place is a dank and dark Korean bar called Ddoong Ggo. It has a completely different menu and wait staff. And after waiting nearly an hour to be seated at BWON and becoming increasingly "hangry," I seriously started considering eating there instead.

But whether you belong to a party of eight or two, you know that at BWON, you will wait up to an hour before you get to eat. During busy weekend nights, wait times can quickly become frustrating. It's because there just aren't enough busboys. I saw as many unoccupied tables with dirty dishes as occupied ones. At best, the dining room was only operating at half capacity. Seeing this forced me to rethink why I keep going to these DIY shabu-shabus and Korean barbecues. Since I do all the cooking, the cynic in me thought, "Why am I standing around here waiting to effectively rent a tiny kitchen for an hour when I have a full one at home?"

It also made me recall the pivotal scene in *Lost In Translation* in which Bill Murray tells Scarlett Johansson, "What kind of restaurant makes you cook your own food?"

But as soon as I was seated, my mood changed. Before me was a table that had not one gas stove, but two. One was for the shabu-shabu pot and the other heated the grates for the barbecue. BWON's decision to do both represents the next stage in the Korean barbecue arms race: trying to be both simultaneously. On top of that, BWON is also a fully loaded Asian buffet, with sushi and hot dishes in chafing trays.

BWON does all this to differentiate itself not only from a crowded pack, but also from the two Korean barbecue joints that occupied this same space in years past. At first, I relished that I was getting my money's worth. I'm a fan of both genres, and it was as though a movie theater decided to bring back the double feature.

The meat quality was also top-notch. Whether it was the fat-rimmed slab of prime Angus beef sirloin or the wine-marinated pork belly, every piece I ate was tender and flavorful. And my God, the variety it offered! I sampled so many meats, sauces, dips, vegetables, seafood and fish balls, it would take space I don't have in this review to account for them all. This was, by the way, independent of the hot foods buffet, which boasted a variety of dishes as vast as any you'd find in Vegas. There were at least two kinds of rice, a noodle dish, five sushi rolls, steamed crawfish and Korean-style deep-fried chicken wings among other hot entrées I never got a chance to touch.

But I didn't come to BWON for the buffet. I came to consume as much of the Korean barbecue and shabu meats as I could.

And as with all all-you-can-eat Korean barbecues and shabu-shabus, the evening became a contest to recoup the cost of admission. But as time wore on, I found that juggling the two burners was taking away from the experience, especially when I realized my dining partner decided she was full halfway through.

The situation was exacerbated by the fact that, unlike other Korean barbecues, the servers were not obligated to help me manage the grill. Once they dropped off the meats in premeasured boxes, they were done. As a consequence, half of what I roasted turned to cinder, and most of the veggies in my shabu pot turned to mush.

But because the restaurant institutes punitive charges for any food left uncooked or unconsumed, I persevered and ate it all. I left BWON painfully bloated, sweaty from the steam of the shabu pot and reeking of the greasy smoke of the grill. In other words, mission accomplished!

PHOTOS BY EDWIN GOEI

BWON SHABU & BBQ
1841 W. Orangethorpe Ave., Fullerton, (714) 770-0837. Open Sun.-Thurs., 11:30 a.m.-midnight; Fri.-Sat., 11:30 a.m.-12:30 a.m. Dinner, $26.95 per person. Beer and wine.

WHAT THE ALE
» GREG NAGEL

Favorite Beers of 2018

Orange County and Long Beach brewers won more Great American Beer Festival and World Beer Cup medals than Los Angeles and San Diego combined. With a fraction of the producers, we are spoiled with great beer, making my job of keeping up with the latest and greatest a near impossibility. There are, of course, a few 2018 standouts that flew under the radar and are worthy of seeking out in 2019.

Last year was definitely the year of the brut IPA, the hop-bursted beers are as dry as a bone and drink like champagne. Phantom Ales (*1211 N. Las Brisas St., Anaheim, 714-225-3206; phantomales.com*) on the LaPalma Beer Trail has been around for quite a while, but the best example of a brut IPA I had in 2018 is its **Stratasfied**, which showcases the new fad hop Strata.

Speaking of dry beers, I saw a trend of craft lager slowly joining the mainstream, and TAPS Brewery & Barrel Room (*15501 Red Hill Ave., Tustin, 657-247-3920; www.tapsbrewery.com/tasting-room*) floored me with **Cheve Vienna Lager**. The new Tustin brewery off Red Hill is classy, fun and full of fresh, bright, clean beers, but TAPS' lager game kills.

I can't talk favorite beers without mentioning Gunwhale Ales (*2960 Randolph Ave., Ste. A, Costa Mesa, 949-239-9074; www.gunwhaleales.com*), who seemingly make beers for me as if it were my personal chef. We obviously have the same taste in beer: IPA and Saison all day. Of its many Saisons, **Hayshaker** pushed all my farmhouse buttons.

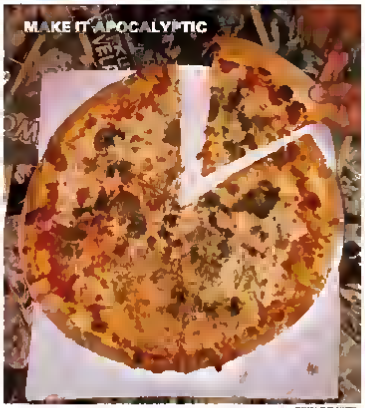
On paper, Stereo Brewing's (*950 S. Via Rodeo, Placentia, 714-993-3390; www.stereobrewing.com*) **Robot! Imperial Red** is something I would never see on a menu and grab. After all, it's 9.5 percent ABV and hopped like it's 2010, but something about the creamy head, caramel-red hue and warmth it brought put it on my 2018 playlist—and probably for years to come.

LETTERS@OCWEEKLY.COM

GREG NAGEL

Cheesy Scare

Hell-fired pizza at the 4th Horseman



ERIN DEWITT

LONG BEACH LUNCH
» ERIN DEWITT

What happens when you combine the culinary, art and business talents of the minds behind Gardena's Phantom Carriage Brewery and Long Beach's Dark Art Emporium? The 4th Horseman is an artisan-pizza-and-beer joint with a macabre, old-school, horror-flick motif that opened on Fourth Street, just west of Pine Avenue, in late November. Goth pizza? Yeah, we can get on board with that.

Three co-owners—Ryan Hughes, Martin Svab and Adam Schmalz—all came from Phantom Carriage, while the fourth, Jeremy Schott, owns Dark Art Emporium, a gallery specializing in the wonderfully creepy that's located just around the corner. "We are all just into dark art and horror movies and love doing cool stuff together," says Hughes. "The name itself is from a cool movie, an awesome metal song, and from revelations—Death on a Pale Horse, with hell following behind him. We just want to bring something new and different to the city. When we came up with the name, it all just clicked."

As my dining companion, *OC Weekly* music editor Nate Jackson, said, it's kind of like Alex's Bar, but with pizza. The walls are a murky gray or purple and dotted with cartoonish paintings of monsters (holding pizza slices), classic horror-movie posters and still shots, and vintage beer cans. A massive red chandelier hangs in the center of the room. And the jukebox plays a stream of rockabilly, psychobilly and metal.

There's beer by the can or bottle or on tap, ranging from nuanced specialty brews to Miller High Life. Wine selections are on the high-brow spectrum and come by the glass.

All pizzas come as 16-inchers, thin crust only, and many run upward of $20 apiece. But the names are pretty creative, and there's no shortage of variety. The White Horse, your standard cheese pizza; Death to Piggy, a pie with three kinds of pork toppings; Rosemary's Baby, an Italian sausage pizza with sweet balsamic mushrooms; Pastrami Dearest, with pastrami, mozzarella, swiss, sauerkraut and stripes of Thousand Island dressing; Memento Mori, which combines beef bulgogi with kimchi and roasted pineapple. And that's just a sampling. With large-cut pieces, slim crusts and a light hand with the toppings, these slices beg to be eaten folded, whether you think that's a pizza atrocity or not.

Menus advise to "Make it Apocalyptic for $1." Upon inquiring, I learned it meant receiving a little cup of the 4th Horseman's "super-hot and a little sweet" pineapple-habanero sauce to drizzle or dip.

"Our pizza is one-of-a-kind for the area," says Hughes. "We focus on thin crust using a two-day proofing method and use as high-quality and [the most] local ingredients as we can find. We partnered up with [Long Beach nonprofit] Farm Lot 59 to get weekly deliveries directly from the garden."

Aside from a few salads (basic greens, caesar, caprese, pesto-pasta) and the cheese pizza, most menu items contain at least one meat. The vegetarian pizza, the Black Horse, includes roasted peppers, balsamic mushrooms, olives and basil atop a house-made-tomato-sauce-and-mozzarella base. Vegans can get the Fraulty, a cheeseless crust piled with veggies (though vegan parmesan or vegan sausage crumbles may be added for an additional cost).

Those with lighter appetites (or wallets) can opt for an individual slice, available in one of four flavors that rotate daily (and will set you back between $4 and $5 per slice).

And at less than two months old, the place gets packed—pretty much every day. The 4th Horseman opens at 3 p.m. during the week (noon on weekends), so get there as close to that time as possible. For Death—I mean, a hungry crowd follows close behind.

THE 4TH HORSEMAN
121 W. Fourth St., Long Beach
(562) 513-3394, www.the4thhorsemanlbc.com.

Hi-Time Wine Cellars
January 2019 Wine of the Month
CONTRADE 2016
NEGROAMARO $8.95 [305643]
PUGLIA, ITALY
We were excited to find this wine, Contrade Negroamaro, for this month, January. It's a fresh, balanced red wine ideal for both the colder weather and heartier fare that goes with the chillier nights. Pairs well with a couch, blazing fireplace and bowl game or Netflix? You bet.
The nose is very attractive with notes of red fruits (cherry, plum), mint and lavender. In the mouth, the forward fruits flourish, sweet red plum, blackberry, blueberry jam. Soft tannins sashay next to mineral and spice notes, white pepper, cocoa, earth. Impeccably balanced, the finish is soft but rich as the fruit-filled echoes of the palate reverberate.
CONTRADE
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GREG NAGEL

The Purrfect Buzz

Still haven't been to the Bow Room? There are four new cocktails!

DrinkThisNow
» GREG NAGEL

Winter cocktails are like regular cocktails, but they usually don a Jansport puffy vest, leg warmers and maybe a hand-knit bearded stocking cap. Kidding aside, the usual nogs, holiday-spiced punches and hot-buttered rums of the world may be delicious, but after one, I'm usually good for the year.

Then there are drinks at the Bow Room in Irvine. A knock on a special door inside the Hello Kitty Grand Cafe is your key to some of the best cocktails in OC.

The drinks are not super dessert-y-sweet, but they are designed to evoke childhood cravings. They deliver on creativity, top-shelf ingredients and, most of all, balance.

Emily Delicce created four new drinks for wintertime, and although she retired my favorite of 2018, there's some new deliciousness to discover. In order to make efficient time of your 75-minute reservation, pick any one of these stunners, all of which will make you purr.

The Love You a Latte is served with strawberries and cream and a glass of sparkling rosé. This two-parter is perfect for a 5 p.m. reservation, as it's the only actual food served during cocktail service. Love You a Latte has fresh-pressed espresso, St. George coffee liqueur and orgeat, all topped with cream foam, then dusted with a stylish cacao-chocolate Hello Kitty logo. I often consider a drink's mouthfeel, and this pairing had me thinking of hip-feels. Overall, it's so velvety and dense, with a lasting coffee finish from the St. George's, that the little bit you lick off your lips keeps on giving between sips. Oh, and the Hello Kitty rosé that comes with the strawberries is the perfect bubbly chaser to wrap up your visit.

Kitty White is another jazzy new cocktail that looks like a sundae, yet drinks like a Friday. The coconut foam on top is generous and satisfying, and the vodka and banana liqueur mixed with ultra-pink beet shrub made me forget about Dear Daniel, the spirulina-blue mezcal cocktail it replaced. I'm not sure how Hello Kitty gets me to drink healthy, but beet shrub and spirulina additions seem like some sort of holistic ingredients, yet they're so vibrant.

Speaking of eating healthy, Apple of My Eye includes a genuinely sweet mini apple as a garnish, and the earthy sage leaves next to it are as soft as Hello Kitty's ears. St. George Bruto Americano and apple brandy make up this easy sipper, which is balanced and complex.

As my time was up, I sadly missed out on the fourth new drink, the Sugar Plum Kitty. I guess I have a reason to get back soon!

THE BOW ROOM
at the Hello Kitty Grand Cafe. 860 Spectrum Center Dr., Irvine, (949) 536-5357. Reservations available at www.sanrio.com/pages/hellokittycafe-bowroom-res-ca.

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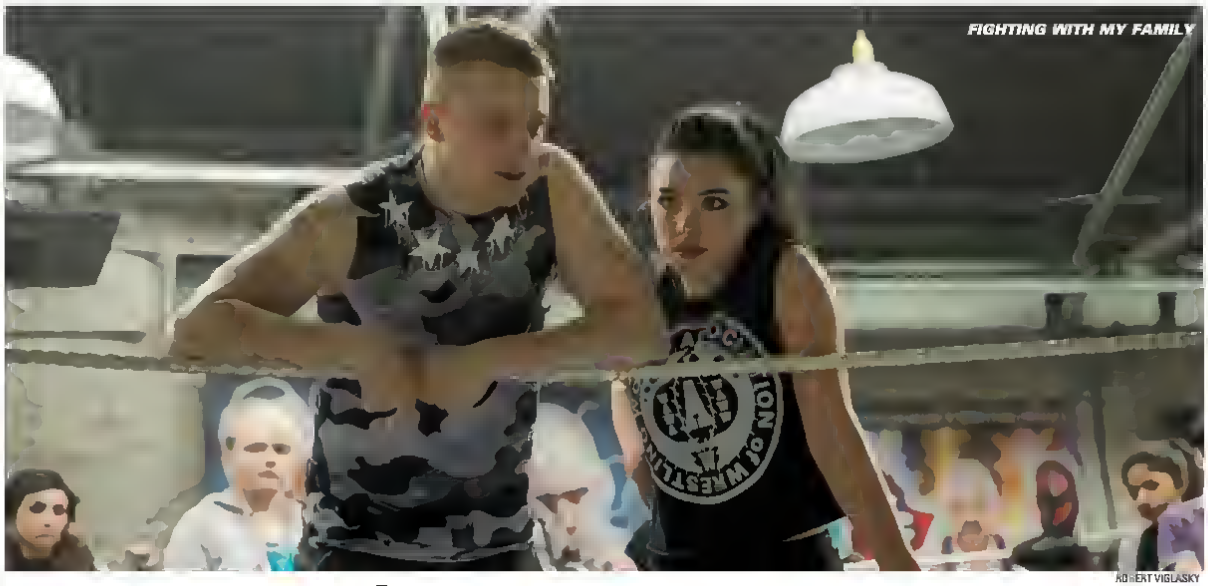
FIGHTING WITH MY FAMILY

ROBERT VIGLASKY

See You at the Movies!

Films to look forward to in 2019

BY AIMEE MURILLO

It's a film writer's pleasure to get a sneak peak at what's coming to the big screen before anyone else. So in the spirit of bringing some hype for the new year, here's what to keep an eye out for in the upcoming months.

PERFECT STRANGERS

Mexican director Manolo Caro's filmography includes an array of humorous, romantic comedies with insanely good soundtracks, including *Tales of an Immoral Couple* and *Elvira I Will Give You My Life But I'm Using It*. And his Netflix show *The House of Flowers* is just hilarious. His next release, *Perfect Strangers*, takes on a theme that frequently runs through his work: the discovery of secrets between couples. A group of best friends get together for a seemingly mundane dinner until the hostess proposes a game. Everyone must read their text messages that come in during the meal. Secrets, suspicions and surprising twists come out into the open. *(Release date: Jan. 11.)*

THE GOSPEL OF EUREKA

Living in California, I tend to forget how tough the rest of the country has it when it comes to LGBT acceptance and expression. But in *The Gospel of Eureka*, a small Arkansas town named Eureka Springs is the exception to the rule that anywhere outside of a blue state is accepting toward gay people. It's a unique place where one's Christian values *can* overlap with being gay, and plenty of upstanding community members are freely and openly LGBT. In this doc, stories of various lively townspeople are highlighted, culminating in the set-up and staging of a live passion play that's part drag show, part religious theater. *(Release date: Feb. 9.)*

FIGHTING WITH MY FAMILY

Based on the true story of WWE superstar Paige, *Fighting With My Family* tells the story of her upbringing in a close-knit family of wrestlers in Norwich, England. Feeling awkward and strange everywhere else, Paige is absolutely obsessed with the contact sport, and she and her brother Zak try out for a place in the WWE, but they are dismayed when only Paige makes the cut. Now having to journey on her own, the precocious young bruiser must find her inner strength to stay in the league and make her family proud. It features (and is produced by) Dwayne "The Rock" Johnson, finally returning to his wrestling roots. *(Release date: Feb. 22.)*

MAPPLETHORPE

Photographer Robert Mapplethorpe shocked the world with his breathtaking black-and-white images of suggestive male parts, but his body of work spanned a broader range of subjects, from portraits of New York's punk luminaries (including his onetime partner and muse, Patti Smith) to soft still-lifes. The shy artist's life is fleshed out here by Matt Smith, from his carefree bohemian days experimenting with a camera with Smith to his serious artistic practice that landed him in many a censorship scandal in the late 1980s and '90s. *(Release date: March 1.)*

WILD NIGHTS WITH EMILY

Not since *A Quiet Passion*, Terence Davies' 2016 biopic on one of the most mysterious, reclusive poets of all time, has there been a proper film on Emily Dickinson. While I wouldn't call Madeleine Olnek's upcoming flick a traditional biopic, it still gives the late writer a nice chance to breathe on the big screen. Molly Shannon portrays Dickinson with *joie de vivre* and warmth while in love with her friend Susan (Susan Ziegler). Even if it's purely fiction, it might be the type of film Dickinson would appreciate. *(Release date: March.)*

PET SEMATARY

Yes, this is officially a remake of the 1989 Stephen King horror film, which was directed by Mary Lambert. This version, directed by Kevin Kolsch and Dennis Widmyer, retells the tale of the Creeds, a young family who move to a small Maine town, and the strange series of events that follow their arrival, among them dead animals who return to life after being buried in the nearby pet "sematary." As the original Lambert version is regarded as one of the best adaptions of King's work, this flick will definitely be one to check out. *(Release date: April 5.)*

HELLBOY

Hellboy is back to save the world, and although Ron Perlman is no longer the man behind the demonic makeup and prosthetics, David Harbour fills the iconic boots and horns just as well. Creator Mike Mignola apparently cosigned on this new iteration (sadly, without Guillermo Del Toro behind the helm), so it seems promising, per the already-released trailer. Add in an incredible cast that includes Milla Jovovich, Daniel Dae Kim and Sasha Lane, and this film looks like a helluva good time. *(Release date: April 12.)*

MEN IN BLACK: INTERNATIONAL

I'm not one for sequels or reboots, but Tessa Thompson in a suit? Count me in. The actress is phenomenal in whatever she's in, whether it be in indie comedies such as Boots Riley's *Sorry to Bother You* or as an ass-kicking superhero in *Thor: Ragnarok*. Any opportunity to see the actress kick more ass and smirk is a worthwhile one. Chris Hemsworth, Liam Neeson, Kumail Nanjiani and Rebecca Ferguson also star, making this potentially the blockbuster of the season. *(Release date: summer.)*

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We're Down With RBG

BY MATT COKER

The Matrix. It's the 20th-anniversary of the Wachowskis' 1999 sci-fi classic that perfectly captured the turn-of-the-century paranoia zeitgeist. A computer hacker (Keanu Reeves) is plucked from his normal routine by a mysterious band of rebels determined to teach him the truth about the nature of his reality. *The Frida Cinema, 305 E. Fourth St., Santa Ana, thefridacinema.org. Thurs., Jan. 3 & Sat. Visit website for show times. $7-$10.*

Finding Neverland. Marc Forster's 2004 bio-drama is about the friendship between author Sir J.M. Barrie (Johnny Depp) and the family who inspired him to create *Peter Pan*. Bring snacks and bev erages but no booze lest a hook replaces your hand. *Fullerton Public Library, 353 W. Commonwealth Ave., Fullerton, (714) 738-6327. Thurs., Jan. 3, 1 p.m. Free.*

The Favourite. In Yorgos Lanthimos' new bio-dramedy, Lady Sarah (Rachel Weisz) secretly governs early 18th century England for her close friend Queen Anne (Olivia Colman), who is in ill health and bad temper. When servant Abigail (Emma Stone) arrives, a charmed Sarah takes her under her wing, which the newcomer sees as giving her a shot at returning to her aristocratic roots. *Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435, arttheatrelongbeach.org. Thurs., Jan. 3, 1:30, 4, 6:30 & 9 p.m. $8.50-$11.50.*

Twisted Pair. Writer/director Neil Breen plays identical twins who become hybrid artificial-intelligence entities torn in different directions to achieve justice for humanity. *The Frida Cinema, thefridacinema.org. Thurs., Jan. 3, 8 p.m. $7-$10.*

On the Basis of Sex. In Mimi Leder's new bio-drama, Ruth Bader Ginsburg (Felicity Jones) struggles for equal rights and with what she has to overcome to become a U.S. Supreme Court Justice. *Directors Cut Cinema at Regency Rancho Niguel, 25471 Rancho Niguel Rd., Laguna Niguel, (949) 831-0446. Opens Fri. Call theater for show times and ticket prices.*

Roma. Alfonso Cuarón's new, semi-autobiographical, gorgeously shot black-and-white drama follows a year in the life of a young domestic worker (Yalitza Aparicio) and the middle-class Mexico City family she works for in the early 1970s. *The Frida Cinema, thefridacinema.org. Fri. Thurs., Jan. 10. Visit website for show times. $7-$10.*

Stan and Ollie. Laurel and Hardy (Steve Coogan and John C. Reilly), the world's most famous comedy duo try to reignite their film career as they embark on what becomes their swan song, a grueling theater tour of post-war Britain. *Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701. Opens Fri. Call theater for show times and ticket prices.*

The Mummy. Nostalgic Nebula presents a 20th anniversary screening of Stephen Sommers' 1999 action-adventure flick about treasure-seeking explorers in the Sahara Desert of 1925 stumbling upon an ancient tomb, led by Brendan Fraser, the group unwittingly releases a 3,000-year-old legacy of terror that is embodied in the vengeful reincarnation of an Egyptian priest who had been sentenced to an eternity as one of the living dead. Attendees can take a photo with the Mummy in the lobby and listen to Nostalgic Nebula String Quartet's take on Jerry Goldsmith's movie score. *The Frida Cinema, thefridacinema.org. Fri., doors open, 7:30 p.m., string quartet, followed by the film, 8 p.m. $15.*

Harry Potter and the Prisoner of Azkaban. Alfonso Cuarón's 2004 solid contribution to the fantasy franchise that adapts J.K. Rowling books features convicted murderer Sirius Black (Gary Oldman), who breaks out of Wizards Prison and comes after Harry (Daniel Radcliffe). *The Frida Cinema, thefridacinema.org. Sat.-Sun. Visit website for show times. $7-$10.*

The Rocky Horror Picture Show. The pioneering midnight movie starts with the car of sweethearts Brad and Janet (Barry Bostwick and Susan Sarandon) breaking down near the eerie mansion of Dr. Frank-N-Furter (Tim Curry). Live shadow-cast troupe Midnight Insanity performs. *Art Theatre, arttheatrelongbeach.org. Sat., 11:55 p.m. $8.50-$11.50.*

Mob Psycho 100 Season 2 Premiere. Crunchyroll Movie Night presents an exclusive first look at Episode 1 from Season 2 before it premieres in Japan. It is presented in Japanese with English subtitles. For those who have not had a chance to get caught up on Mob's story as a powerful esper, or if you need a refresher, the screening event includes original video animation that recaps the first season from Reigen's perspective. The fun begins with a special welcome from Setsuo Ito, the voice of Mob. *Various theaters, www.fathomevents.com. Sat., 12:55 p.m. $12.50.*

Office Space. *Idiocracy*/*Silicon Valley*/*King of the Hill*/*Beavis and Butthead* creator Mike Judge wrote and directed this hilarious cult classic that debuted—ready to feel old?—20 years ago. *The* story navigates the often-depressing world of office work, making it instantly relatable to anyone imprisoned in a cubicle. *The Frida Cinema, thefridacinema.org. Mon.-Tues. Visit website for show times. $7-$10.*

Fight Club. It's a 20th-anniversary screening of David Fincher's satirical

FOCUS FEATURES

tale—from screenwriter Jim Uhls' adaptation of the Chuck Palahniuk story—that tackles (or, rather punches) social isolation and spiritual disconnection and the frequently inappropriate ways in which we attempt to alleviate this angst. Brad Pitt stars in lunatic Adonis mode and Edward Norton co-stars in Edward Norton mode. The fight scenes are not for the weak of stomach. *The Frida Cinema, thefridacinema.org. Wed.-Thurs., Jan. 10. Visit website for show times. $7-$10.*

Man On Wire. It's a gasp-inducing documentary on Philippe Petit, who on Aug. 7, 1974, pulled what was known at the time as the "artistic crime of the century." The young Frenchman stepped onto a wire suspended between the World Trade Center's Twin Towers in New York and danced for an hour without a safety net before he was arrested. *Art Theatre, arttheatrelongbeach.org. Wed. 7 p.m. $8.50-$11.50.*

Rachel Hollis Presents: Made for More. Mother of four, The Chic Site founder/CEO and author of the best-seller *Girl, Wash Your Face* Rachel Hollis hopes her story inspires women to chase their biggest dreams. *Various theaters; www.fathomevents.com. Wed., 7:30 p.m. $15.*

Top Gun. Before *Top Gun: Maverick* hits theaters in 2020, see Tony Scott's 1986 air action-drama about macho students of an elite U.S. fighter-pilot school competing to be best in class. They include of Maverick himself (Tom Cruise), who is also after the heart of a teacher (Kelly McGillis). *Regency South Coast Village, (714) 557-5701. Wed., 7:30 p.m. $9.*

Shakespeare in Love. In the 1998 Academy Award-winning Best Picture, writer Tom Stoppard and director John Madden have young William Shakespeare (Joseph Fiennes) struck by the love bug after he discovers ardent theater lover Lady Viola (Gwyneth Paltrow, in her Oscar-winning performance) has dressed up as a man to get cast as the male lead in *Romeo and Juliet*. *Fullerton Public Library, (714) 738-6327. Thurs., Jan. 10, 1 p.m. Free.*

Modest Heroes: Ponoc Short Films Theatre, Volume 1. GKIDS and Fathom Events present the U.S. national debut of the animated anthology from Studio Ponoc, the new Japanese animation studio founded by Yoshiaki Nishimura (*The Tale of The Princess Kaguya*, *When Marnie Was There*). *Modest Heroes* is a collection of tales (by great anime talent): "Kanmi & Kanmo" (Hiromasa Yonebayashi); "Life Ain't Gonna Lose" (Yoshiyuki Momose); and "Invisible" (Akihiko Yamashita). Attendees also view a behind-the-scenes exclusive on the making of the project. *Various theaters; www.fathomevents.com. Thurs., Jan. 10, 7 p.m. (dubbed, also showing Jan. 12, 12:55 p.m. in Japanese with English subtitles). $12.50.*

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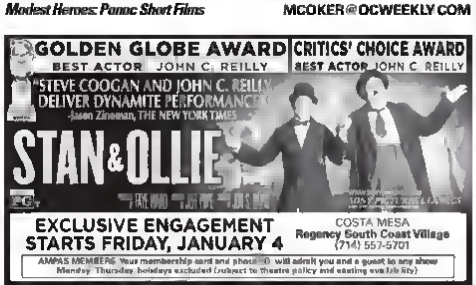
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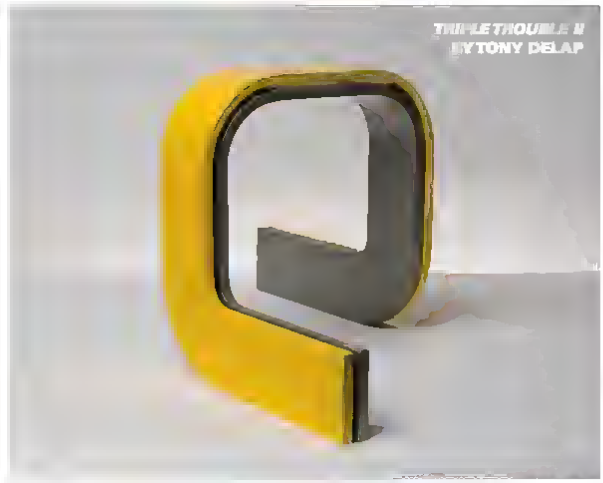
From Curated to Gonzo

The best art shows of 2018 appeared in galleries and museums and on front lawns

BY DAVE BARTON

Despite being out of commission for two months while wrecking vengeance on a math class for a degree and a couple of weeks spent in Europe, I saw twice as many shows this past year than I did in 2017. There were new, surprisingly insightful ways of looking at paper, fish and second-hand-store refuse. There were moving retrospectives and exceptional work from painters, new and established. An open studio from one of our best local sculptors. Work from a former Disney illustrator, and even an unnamed installation.

Having said that, I missed the opening of several shows at the new GWC Art Gallery during my hiatus, as well as exhibitions at some of the galleries listed below, including others I didn't visit at all because of my schedule or their lack of publicity. Consider this an incomplete list, but the best of the best that I saw are, in no particular order.



COURTESY OF TONY DELAP AND KENA KRANSTEN GALLERY

"FISH OUT OF WATER"

I initially wouldn't have considered images of live sushi as anything that would be remotely interesting to look at, but curator David Michael Lee's devotion to the eccentric drew me in, so I threw out my line and pulled out several of LA and OC's finest artists in this neatly considered, creative and tongue-in-cheek exhibition for Coastline Art Gallery.

"ANDREA PATRIE: IN FRONT OF A DIRTY DOUBLE-MIRROR THEY FOUND ME"

Patrie's uneasy, provocative imagery is the kind of work that elicits discomfort. Tense, ugly, shocking, sexy, disturbing and unpleasant all at once, her large paintings and small sculptures succeed in sticking around long after you've walked away. Curator Laura Black's recognition of her skills, risk-taking and embrace of dark subject matter was a match made in heaven. At Fourth Element Gallery.

"LA ATTITUDE"

The trio of LA painters represented in this group show—William Wray, Scott Yeskel and Danny McCaw—at Sue Greenwood Fine Art couldn't be more different in their style, but curator Greenwood made them work seamlessly together.

"JIM DEFRANCE: A RETROSPECTIVE"

Co-curators Tom Dowling and Trevor Norris' complex overview of the late artist's career—including the restoration of work damaged by the elements while in storage—created a poignant testament and context to DeFrance's unique talent. It revealed a sharp, unwavering look at death, as well as the tenderness resultant from keeping promises made to friends. At Frank M. Doyle Arts Pavilion at Orange Coast College.

ALISON PIRIE'S INSTALLATION

I have no idea how many people actually saw Pirie's powerful piece about school shootings set up briefly on the front lawn of Chapman University—I found out about it after the fact on artist Micol Hebron's Instagram account—but the chaotic pile of jumbled chairs and desks delivered a refreshing burst of moral pathos and political passion.

"THINKLAB LIVE 003: EXTINCT BIRD CAGES"

Elizabeth Turk let us into her process once more—having done it before in a different form at the Laguna Art Museum a few years ago—this time setting up live studio hours at Orange Coast College's Frank M. Doyle Arts Pavilion during which the curious could meet her, pick her brain and watch her work on developing an outdoor installation for the Catalina Island Museum. Her openness to revealing the minutiae of development, the complicated hours of research, and the expensive trial and error is an insightful and welcome demystification for the public.

"MAGICAL VISIONS: THE ENCHANTED WORLDS OF EYVIND EARLE"

The late Disney illustrator and concept artist for films as varied as *Lady and the Tramp*, *Peter Pan* and *Sleeping Beauty* was an accomplished painter, and this Ioan Szasz-curated exhibition of his fanciful, colorful landscape work took me to another place, somewhere between Never Never Land and Central California. At the Hilbert Museum of California Art.

"PAPERWORKS REFOLDED"

A case study in the art of thoughtful curation. Perfect in every way. Curated by Heather Bowling at Brea Gallery.

"TONY DELAP: A RETROSPECTIVE"

Jack of all artistic trades and magician, nonagenarian DeLap's retrospective honors his chameleon ability to disappear into his art, while critics are left to bicker over whether the work is minimalism, sculpture, finish fetish, painting, optical art, abstract, or an undefinable DeLapian hybrid of them all. Curated by Peter Frank at Laguna Art Museum.

"RECLAIMED LANDSCAPES: THE ART OF JAROD CHARZEWSKI"

Used clothing, e-waste, old rubber and plastic layered and manipulated to re-create exquisite suggestions of flowing water, rock and the foundations of earth, Charzewski's distressingly beautiful and imaginative environmental warning was unlike anything I'd seen before. Kudos to curators Danielle Clark and Jennifer Minasian for the exhilarating amount of volunteer help and thrift-store collection required to make this stellar exhibit at Cal State Fullerton's Nicholas and Lee Begovich Gallery happen.

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ARTSOVERLOAD

» AIMEE MURILLO

Jan. 4-10

ASL LITERATURE SLAM Poets and writers express themselves purely in American Sign Language. Fri., 8 p.m. Free. Long Beach Shakespeare Co., 4250 Atlantic Ave., Long Beach. (562) 997-1494. lbshakespeare.org.

5 PAINTINGS IN A DAY: Janki Long guides participants in completing five different works, with a range of materials available. Sat., 10 a.m. $99. Catalyst Gallery, 6630 Westminster Blvd., Westminster. (714) 861-3625. www.artsupplywarehouse.com/catalyst.php.

HOGWASH: A HARRY POTTER IMPROV SHOW: Beat Coast Improv troupe presents this comedy show that takes suggestions from J.K. Rowling's beloved book series. Sat., 7:30 p.m. $5. Grand Central Art Center, 125 N. Broadway, Santa Ana. (714) 567-7233; beatcoastimprov.com.

INDIA FESTIVAL OF KITES: A full day of Indian cultural activities, including face painting and dance performances, plus tabla artist Robin Snikhadia and DJ Ameet Mehta bringing together projected visuals and music from Bollywood funk music. Sun., 11 a.m. Free. Bowers Museum, 2002 N. Main St., Santa Ana. (714) 567-3600. www.bowers.org.

CHARLES PHOENIX MEET & GREET AND BOOK SIGNING: The King of Kitsch on his latest coffee-table book on Americana; followed by cake! Sun., 2 p.m. $10-$12. Books available for purchase. Fullerton Museum, 301 N. Pomona Ave., Fullerton. (714) 738-6545. www.facebook.com/FullertonMuseum.

ORANGE COUNTY ORGANIC GARDENING CLUB: Nicholas Staddon speaks on container gardening at this group's monthly meet-up. Tues., 7 p.m. Free. Centennial Farm at OC Fairgrounds, 88 Fair Dr., Costa Mesa. (714) 708-1500. ocfair.com.

NTL: THE MADNESS OF GEORGE III: A production of Alan Bennett's play starring Mark Gatiss and Adrian Scarborough, broadcast via National Theatre Live. Wed., 6:30 p.m. $17-$22. Irvine Barclay Theatre, 4242 Campus Dr., Irvine. (949) 854-4646. thebarclay.org.

RESTORATIVE YOGA AND AROMATHERAPY: A relaxing and invigorating class infused with aromatherapy oils for added wellness. Wed., 6:30 p.m. $10. Casa Romantica Cultural Center and Gardens, 415 Agenda Granada, San Clemente. (949) 498-2139. www.casaromantica.org.

MOA WEDNESDAYS: FOR THE LOVE

An art and music showcase held by For the Love, a local techno nightclub, featuring regular DJs from Modern Disco Ambassadors. Wed., 10 p.m. $5; free before 10:30 p.m. 21+. La Cave, 1695 Irvine Ave., Costa Mesa. (949) 646-7944. www.facebook.com/forthelovemusic.

COURTESY OF IMPERIAL VINTAGE GUITARS

A Riff In Time

Imperial Vintage Guitars brings new life to classic six-strings

BY ADAM LOVINUS

"Come on in—smell the wood, smell the old!" Joe Little beckons from his quiet Imperial Vintage Guitars on a Tuesday night in Orange. It's an hour before close, and it's already dark on this winter evening, and except for guitar instructor Sydney Ellen and one of her students in the loft upstairs, Little has the store to himself.

This neighborhood is too far north of Old Towne for foot traffic. The Santa Ana River cuts it off from passersby around Angel Stadium and the Honda Center. But the location was deliberately chosen because the area is well-known for gear buffs. Paul Morte, a foremost name in amplifier repair and modification, has a shop down the block. The Pro Music Exchange is kitty corner, and Tone Merchants is around the way. Friedman Amplification, a boutique amp and effects maker, has roots in this area as well. If you're a gear head, you have a half dozen reasons to come to north Orange.

The newest kid on the block, and arguably the best one if you're a guitarist with a sense of history, is right here.

Ducking out from behind his MacPro desktop computer situated in the front of the store, the shop manager leads the way into the back showroom. It's a quaint space, with room for 50 guitars hanging from the wall. There's the usual stack of amplifiers to navigate, a stool or two, and cables for patching in. Among the guitars hanging on the wall is a pristine sunburst Stratocaster with a maple-wood neck. It's a '58, which means it predates the death of Buddy Holly. Little says it only had two previous owners. Somebody inherited it from an uncle and it found its way into the collection, you can make it yours for $25,995.

There's a Telecaster from 1968 with a paisley finish. Hold it, and you feel as if you're on the cover of Cream's *Disraeli Gears*. Below that is the real oddball: a '89 custom Telecaster built before Fender concocted the idea of custom-shop guitars. Assembled by master builder Fred Stuart in Corona a few years after Fender repurchased the brand from CBS, it features a rare, chunky rosewood fingerboard that looks more at home on a big Gretsch jazz box.

Speaking of Gretsches, you can't help but pick up the big White Falcon and strum a big E-minor to C-major, plus a few snarling blues licks, because who can resist feeling like Neil Young for a few minutes? Next to that, the original red finish on a '55 Jet Firebird, a guitar made famous by George Harrison, still dazzles the way its makers meant it to, capturing the imagination of the earliest rock & rollers.

The store is full of guitars like these, and behind each is a story. "This is Los Angeles, one of the biggest media markets in the world, so it makes a lot of sense," Little explains. "The reason we have this kind of inventory in here is because we are rotating it out enough. We're buying strong, and we pay fair. We actually make a little less but sell them faster."

This location is the third opened by Imperial Vintage owners Tommy Kay, a jazzman and session player living in San Fernando Valley, and his business partner, Sbai Ashkenazi, an Israeli-born instrument collector and dealer. They opened their first in Burbank in 2012. When they started tripping over guitars there, they opened another in Sherman Oaks, where they also fix and service the guitars they buy. After filling that store, they considered West LA but decided on north Orange County, the Orange outpost opened about six months ago.

"We want to expand but don't want to get big, if you know what I'm saying," Ashkenazi says. "No matter what, expanding would have been a hassle for me because I like to get around to every store, and I felt like there was absolutely nothing in the way of guitar shops in Orange County."

Kay, a longtime guitar dealer working at California Vintage Guitar and Amp, wanted to stake out on his own. Ashkenazi, who primarily sold and shipped guitars from an online storefront, needed a place for his collection. The Burbank location blossomed with the garage-rock scene north of Los Angeles, as well as with some celebrity clientele, all of whom Kay is careful to leave unnamed. He does admit he works with "big-time names" in the industry when it comes to sourcing and selling six-string instruments with five-figure price tags.

"Half the time, we don't even know who they are," says Little, who drives down from Burbank to man the shop. "I'll be sitting here talking to someone, and then it'll hit me. Oh, I'm talking to Ed Helms."

One unabashed fan is comedian Jeff Garlin, whom you'll find on YouTube strumming a vintage Les Paul in a panda suit at the Burbank store.

Imperial's social-media profile drives most of the sales, with the brand doing roughly 60 percent of its business online. "That's turned into us having fun, just showing pictures of what we think is cool," Little says. He remarks that the music scene in OC is prime for a guitar shop like this one.

"Here in Orange, there are lots of musicians in bands, which is awesome," says Little, a Musician's Institute graduate who put in time as a Los Angeles session player. "That hired-gun thing doesn't exist out here. It's amazing to drive an hour and see the difference."

IMPERIAL VINTAGE GUITARS
864 N. Main St., Orange, (714) 364-5000; imperialvintageguitars.com.

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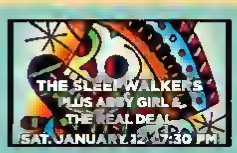

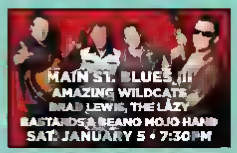

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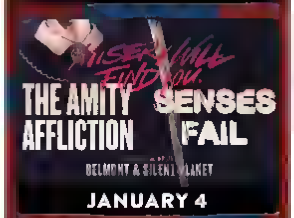

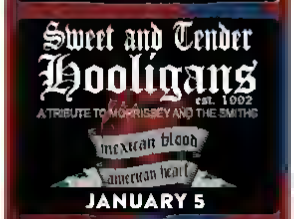

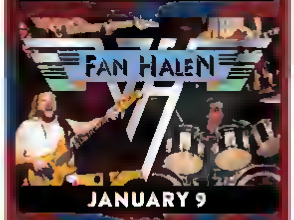

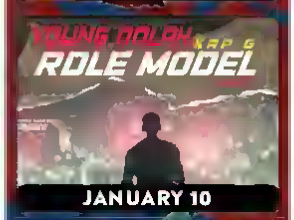

Eh-Holes!

Canada doesn't seem to like musicians very much

Shit. It was 10 a.m. and already 80 degrees. Our pal Joey Spiel manning the wheel, the van pulled up to C Squat. Within an hour, the band were piled in and we were on our way out of New York City. Our destination: Rainbow Bridge border crossing. Located at Niagara Falls, it was our chosen point of entry into Canada. The goal was a run of four shows: Toronto, Quebec, Montreal, Ottawa. Things were looking up. The six-hour ride upstate was a straight shot up interstate 81 through the New York countryside.

Our relationship with Canada had been a convoluted one. Of the five or so attempts to cross as a band, we made it over together a total of once. There always seemed to be at least one of us (and at some points more than half of us) who had some past infraction or misdemeanor/felony preventing all of us from getting to our Canadian hooked shows.

As we crossed the bridge over Niagara Falls, I wondered if I would get turned away this time. I had been issued temporary visas before, but I had also been deemed "inadmissible" as many times. All in all, I had a feeling my luck was running out. Though my rap sheet didn't look so hot, I hadn't gotten more than a traffic ticket in the past couple of decades.

As we pulled up to the station, a customs agent informed us, "Today is your lucky day." Famous last words. We parked the van and went in the Passport Control building. Besides the customs agents, we were the only ones in there; normally, this would mean we would be processed and on our way to Toronto in no time. That must have been what he meant by "our lucky day." We waited in the lobby while they ran our names through the database.

My name was called, and I walked to the processing desk. "I'm going to have to deem you inadmissible unless you can give me a reason to let you into Canada. I can't let you in with your record as it is," said Agent D. Simone.

"Well," I countered, anxiety welling up inside me, "I've been clean for about a quarter century, and I haven't been arrested since. In fact, I've been to Canada several times and have never received so much as a parking ticket."

Simone's face was wooden. "Unfortunately, that's not reason enough for me to allow entry," the agent said. "I fail to see how that is going to benefit Canada directly. I'm sorry."

I walked back to the lobby, feeling as if I had been punched in the stomach. Our singer was called up next, and though I couldn't hear the conversation, I had a pretty good idea of how it was going.

The singer and I stood in front of our hotel in Buffalo waiting for my Uber to take me to the airport. The rest of the band had gone ahead into Canada to try to salvage the tour. We had our merch guy and Spiel both covering the vocal duties. "When I get home, I guess I'll contact the Canadian Consulate and figure out how to do this the right way," I said.

"Yeah, I guess I will, too," said the singer.

This story is not an unusual one. Our tale was just one of thousands of others like it, a typical day in the life of a working band. The reality is we could have saved ourselves a lot of heartache and some cash by being fully aware of what we could have done beforehand to minimize our getting denied. Never trust that someone else has it figured out for you. Always do your homework. Research online at border control websites. Talk to people who have been through this kind of stuff first-hand, and take control of your own tour before it takes control of you.

LETTERS@OCWEEKLY.COM

Brad Logan is a veteran punk, having performed with Leftover Crack, Rats In the Wall and the Adolescents.

JOHN GILHOOLEY

ClockedIn

» BRAD LOGAN

COURTESY OF YOUNG DOLPH

Friday

THE AMITY AFFLICTION, SENSES FAIL, RELMDNT, SILENT PLANET, 6:30 p.m., $25, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim.

MDONLIGHT TRID, THE ROCKETZ, THE HENCHMEN, GAMBLERS MARK, 8 p.m., $13-$15, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com.

NEKRDMANTIX, REZUREX, STELLAR CDRPSE, BRAINIAX, 8 p.m., $15, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryan.com.

PHIL SHANE, 9 p.m., $6, 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com

PONCHD SANCHEZ, 8 p.m., $30, all ages. Coach House, 33157 Camino Capistrano, San Juan Capistrano, (949) 496-8930, thecoachhouse.com

RADOLESCENTS; THE HAJI, 7 p.m., $18, 21+. The Doll Hut, 107 S. Adams St., Anaheim, (562) 277-0075, www.worldfamousdollhut.com.

8TH ANNUAL NYE REDO, 9 p.m., $10, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.waylarercm.com.

VERY BE CAREFUL, 10 p.m., $5, 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com.

Saturday

AT THE SKYLINES, 6:30 p.m., $15, all ages. Chain Reaction, 1452 Lincoln Ave., Anaheim, (714) 635-6067, www.allages.com.

EMO NITE IN OC: WHEN WE WERE YOUNG, 11 p.m., free, 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com.

GROOVESESSION, GRANDPAS GRASS, 9 p.m., $10, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.waylarercm.com.

MATT COSTA, 9 p.m., $17.50, 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com

SWEET AND TENDER HOOLIGANS, 7:30 p.m., free, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim.

T.S.D.L., YOUTH BRIGADE, BAD COP/BAD COP; TARTAR CONTROL, THE HEROES, 8 p.m., $20, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com

THE ULTIMATE RAT PACK TRIBUTE, 8 p.m., $20, all ages. Coach House, 33157 Camino Capistrano, San Juan Capistrano, (949) 496-8930, thecoachhouse.com

VERTIGO VOLUMES PRESENTS: GREER; THE LICKS, 3LH, BLUEBERRY, AL NERO, 6 p.m., $8, all ages. Garden Amp, 12762 Main St., Garden Grove, (949) 415-8544, gardenamp.com.

Sunday

ELKHEAD, JARRERMDUTH; HDLLOW FORTYFIVES, THE CREEPERS, 8 p.m., $5, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com

TIJUANA NDI, 8 p.m., $5, 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com.

VIDLENT J, ESHAM, 3 p.m., $20, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com

Tuesday

GNASH, CARLIE HANSDN, GUARDIN, 7:30 p.m., $20, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com.

Wednesday

ACID TONGUE, DANNY DODGE, DIXIE, DC HURRICANES, 8 p.m., $8, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.waylarercm.com

Thursday, Jan. 10

EL TEN ELEVEN, 9 p.m., $17, 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com

JDHN PDDDY & THE SECRET ROBOTS, SHAVE; HARDSHIP ANCHORS, 8 p.m., $5, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com.

YOUNG DOLPH, 7 p.m., $35, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim,

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3/30	BEATLES VS STONES
3/31	MDBGAH JAMES: FROM WHITE TO BLUE, TWO ICONIC ALBUMS CELEBRATED
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4/18	AN EVENIMO WITH THE MUSICAL BDX
4/28	KEIKD MATSUI
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OC WEEKLY Bulletin

Upcoming Events

Downtown Santa Ana Artwalk
January 5th, Saturday
5PM to 10PM
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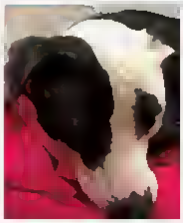
School of Unity & Liberation Kermes
January 5th, Saturday
12PM to 5PM | All Ages, Free Event

Messages



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Lost Kinkster

I'm a 19-year-old bisexual woman really into orgasm denial and edging. With the recent Tumblr ban on all NSFW content, I have an idea where to indulge my kinks and find my community. I've never needed to go anywhere else to find porn, explore my sexuality and be surrounded by supportive people—and now I'm at a loss. A few Google searches have been really disheartening. Clearly I've been spoiled by all the easily found porn made by women, for women on Tumblr. Hell, I'm used to it being made by bisexuals, for bisexuals. I feel like I'm 15 again, desperately scouring the internet for anything that applies to me. Please tell me where I can find my porn!

Missing My Porn Community

P.S. You wrote about how this ban harms sex workers, Dan, but please write about how it harms queer and kinky people, too!

"Many people are scrambling to relocate their fetish communities in the wake of Tumblr's ban on 'adult content,'" said Alexander Cheves, a queer writer who lives in New York City. "Porn is more than hot videos—porn creates communities. I wouldn't know half the gross stuff I'm into if it weren't for Tumblr!"

Luckily, MMPC, the men and women who created and/or curated the content that spoke to you and affirmed your identity didn't evaporate on Dec. 17, the day Tumblr's porn ban went into effect. Many have taken their clips, captions, GIFs and erotic imaginations to other platforms, and some are creating new platforms.

"MMPC should devote some time to scanning Twitter for bisexual women into orgasm denial and edging, some of whom may be uploading their original content to platforms like Just for Fans [JFF]," said Cheves. "The creators of JFF are right now working on a more Tumblr-like social-media extension to their site. Other start-ups like Slixa or ShereSomeCome and social platforms like Switter have emerged in the wake of this crackdown. These are corners of the internet where MMPC can find her porn."

Cheves wrote a terrific piece for *Out* that connects the dots between Tumblr's ban on porn and the anti-sex, anti-porn, anti-sex-work and anti-queer crackdown that was already under way on other platforms ("The Dangerous Trend of LGBTQ Censorship on the Internet," Dec. 6). While there's still tons of porn on the internet, as many people have pointed out (myself included) the crackdown on explicit content on social-media platforms is fucking over vulnerable queers. As Eric Leue, executive director of the Free Speech Coalition, told Cheves: "Many people in straight, heteronormative communities don't understand what the big deal is [about the Tumblr adult content ban] because their lives and cultures are represented everywhere. For those in queer or niche or fetish communities, Tumblr was one of the few accessible spaces to build communities and share content."

And as long as sex-education programs don't cover queer sex or kinky sex—and there's no sign of improvement in either area—LGBTQ youth and young people with kinks will continue to get their sexual education on the internet. And the harder it is to access explicit content, particularly explicit noncommercial content, the harder it's going to be for young queers to find not just smut that speaks to them but also the education they need to protect themselves.

"More youth will get hurt and more will get HIV thanks to Tumblr's content ban," said Cheves. "That's not a scaremongering—that will happen. Case in point: I grew up in a fiercely religious home on a 500-acre farm in the middle of Georgia with dial-up and a pretty intense parental blocker. I couldn't access porn—I couldn't even access articles with sexual illustrations, including sexual-health illustrations. When I went to college in 2010, the same year Grindr hit the App Store, I knew absolutely nothing about HIV and nothing about my community. It's no wonder that I tested positive at 21."

Shortly after getting the news that he was HIV+, Cheves started an educational queer sex blog. "I answer sex questions from anyone who writes in—I stole the idea from you, Dan, to be honest," and Cheves. "I wanted to reach those kids in the middle of nowhere, kids like me."

While Cheves writes professionally today—you can find his advice column in the *Advocate* and his byline in other publications—he still updates and posts new content to thebeastlyexboyfriend.com, his original queer sex blog.

"Sites like my blog are needed now more than ever," said Cheves. "If MMPC wants to help her community survive, she may no longer have the option of being a passive consumer—she might have to start a website or blog, wave a digital flag, and find others. The internet is so massive that censorship will never be able to keep people with niche fetishes from congregating, digitally or otherwise. It's just going to be a little harder to find one another."

Follow Alexander Cheves on Twitter @BadAlexCheves.

SavageLove

» DAN SAVAGE

My new partner is a swinger. Being GGG, I said, sure, we can go to swinger parties, even though I have often been uncomfortable in swinger spaces. Then I was nearly assaulted at a swinger party with my new partner. And if I hadn't kicked the shit out of the guy, I would have been assaulted. After being appropriately upset about the situation, I was told by one of the organizers: "Well, that's why you should bring a spotter or a couple of friends to a party. You have to protect yourself." Nowhere on the website for the party was that touted as something I should do. No other articles about swinging that I've read (or swinging podcasts I've listened to) suggested bringing "spotters" to ensure safety? So what is the standard of consent in swinger spaces? Is bringing a spotter just a given that nobody told me about? I want to be clear about the seriousness of the problem: What happened to me was not a touch on the leg to see if I might be interested in another joining in. It was someone trying to stick an unwrapped cock in me without asking if I would be okay with that!

Unhappy Nervous Swinger Absolutely Fucking Enraged

I've strolled around half a dozen straight swinger spaces—more than the average homo—and the standard for consent at each one I visited can be summed up in four words: Ask before you touch. My visits to straight swinging events/spaces/parties were strictly for research purposes, it should go without saying, but I'm saying it anyway. I went only to observe. And at one party I observed a man attempt to enter a scene he hadn't been invited to join—by placing his hand on a woman's leg. The leg-touching creep was promptly ejected for violating the club's rules about consent, which all attendees were informed of in advance and agreed to adhere to once inside the club.

That's not just the way it's supposed to work in swinger spaces, UNSAFE; that's the way it *must* work in any swinger space, club or party that hopes to survive. Because bad actors—almost always shitty men—make women feel unsafe. And when women feel unsafe in swinger spaces, they abandon them. And it's difficult to host a successful straight swingers event without women.

From the sound of things, UNSAFE, you had the misfortune of attending a shitty party run by shitty people. Someone attempted to violate you in a space where respect for boundaries, consent and the bodily autonomy of other individuals is (or should be) paramount. And...no, you were not at fault for failing to bring a "spotter." The club was at fault for not emphasizing its own rules—and then, when a bad actor broke the rules and left another attendee feeling violated and unsafe, the club compounded its failure by blaming the victim.

I wouldn't blame you for not wanting to attend a swinger party with your new partner ever again—especially if your new partner stood by silently while you kicked the shit out of that asshole—but you shouldn't return to that particular swinger party again. The sooner Club Bang a Spotter goes out of business, the better.

Want more? Listen to the Savage Lovecast *every week at savagelovecast.com. Contact Dan via mail@savagelove.net, follow him on Twitter @fakedansavage, and visit ITMFA.org.*

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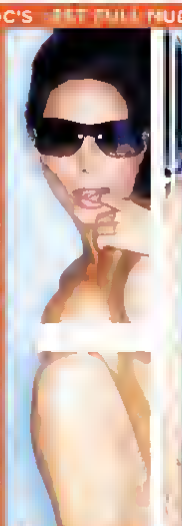

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LETTERS@OCWEEKLY.COM

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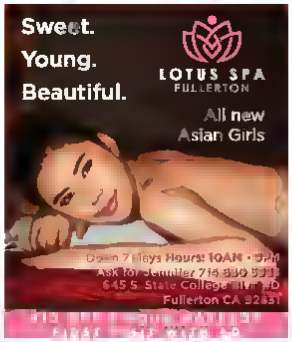
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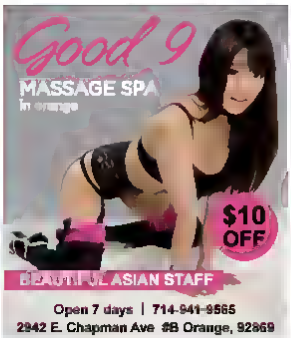
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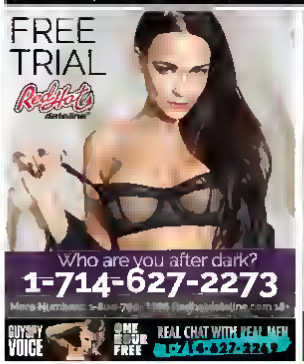
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Guns, Badges and Theo Lacy's Cane

In search of the mysterious Orange County Sheriff's Museum

BY ANTHONY PIGNATARO

It was the fingerprinting machine that gave it away. While I was looking over the Oct. 30, 2018, Orange County Board of Supervisors' meeting agenda, I'd noticed the reference in the Consent Calendar: "Approve donation of one Live Scan machine to Sheriff's Museum & Education Center and make related findings."

There's a Sheriff's Museum & Education Center? In Orange County? A quick online search led me to OCSheriffmuseum.com.

"The Orange County Sheriff's Museum & Education Center is established to preserve, store and display Orange County Sheriff's Department historical artifacts and documents," states the website. "The museum can offer narrated tours and lectures to the community's schools and youth programs, promoting goodwill while educating young people as to the important and diverse tasks the Sheriff's Department performs, with emphasis on alcohol-and-drug-prevention education and career opportunities within the department."

That's all written in the present tense, which implies the Sheriff's Museum is an actual *museum* that allows members of the public to view things such as old guns and uniforms and maybe drop a dollar into a donation box or even purchase cute stuffed animals wearing little Orange County Sheriff's Department (OCSD) shirts.

An email to OCSD spokesperson Carrie Braun for further information led me to Ray Grimes, a Sheriff's Reserve captain who commands the department's aero squadron. But he quickly dashed my dreams. In fact, he sounded a bit alarmed at my calling him.

"How'd you find out about the museum?" Grimes asked when I identified myself. I told him about the Supervisors meeting agenda and the donation of the old Live Scan machine, which seemed to set him at ease. "A lot of people haven't heard of the museum. That's partly by design."

Just to be clear: The Orange County Sheriff's Museum & Education Center doesn't actually exist. Though it has a website and a few displays, it isn't something you can visit. In the works for more than a decade, the museum is still nowhere near completion—and it may never be fully open to the public.

"Only if we find a rich uncle who'd like to build us a building," Grimes explained. "We have a little money in the bank. But not only do you have to have a building, but you also have to have sustainment money."

Still, Grimes is pushing forward. He's been locating items and trying to catalog what has already been acquired. Much of it is still locked up in storage, though some is on display in the lobby of the Sheriff's Department Training Academy in Tustin. Other stuff is located at the headquarters of the Association of Orange County Deputy Sheriffs (AOCDS, the union that represents OCSD deputies) in Santa Ana. But neither facility is open to the public.

Still, AOCDS officials are pleased to display at least some of the museum's holdings. "We are extremely proud of our partnership with the Orange County Sheriff's Museum & Education Center. Museum organizers experienced countless obstacles for 14 years trying to get this museum off the ground," AOCDS President Tom Dominguez said in a Nov. 9 statement. "AOCDS is thrilled that we could help them bring their goal to fruition after all these years, and we are looking forward to sharing the nearly 130 years of OCSD and county law-enforcement history with the people of Orange County."

But while talking with Grimes, I noticed his main concern seemed to be keeping members of the public from calling him and asking for tours. "We're probably going to have a telephone number with a recording, or we'll be overwhelmed," he said. "We're going carefully with this. Part of the commitment is to protect all these items [because] our culture is to throw things away. We have a ball and chain from the 1800s, which was found in the basement of an old jail. The museum doesn't have a lot of loose cash, but it has [former Sheriff] Theo Lacy's 1892 walking stick—we just couldn't pass that up. The public has never seen these things."

Money—or, more specifically, a lack of it—is the main problem. IRS tax records indicate the nonprofit museum—which, Grimes said, doesn't take any public money—has taken in less than $50,000 in gross receipts each year since 2010, it brought in less than $25,000 in 2009.

It wasn't supposed to be like this. Sketches of the proposed facility on the Sheriff's Museum website show a stunning, massive, two-story structure, complete with two large lecture halls, a variety of old patrol cars parked out front, a restaurant and a "Grand Hall" that includes a "suspended helicopter" inside.

"The men and women of the Orange County Sheriff's Department are proud of our legacy," Sheriff Sandra Hutchens says in a six-minute video created to raise funds for the museum. The video features clips of OCSD personnel doing all manner of tasks, as well as an appearance by former Sheriff Brad Gates, who held the office from 1975 to 1999.

"I'm very excited about the Orange County Sheriff's Museum and Education Center," Gates says in the video, sounding anything but excited. "Our rich history and ability to share a hands-on learning environment with the citizens of Orange County is a wonderful cause."

WHERE'S THE MIKE CARONA EXHIBIT?

ANTHONY PIGNATARO

Of course, there was a sheriff between Gates and Hutchens who isn't mentioned in the video—or anywhere on the museum website. That would be Mike Carona, who took over after Gates retired and held the post until he resigned in 2008, accused of multiple corruption charges. Convicted on one count of witness tampering, Carona served four years in federal prison before being released to home confinement in 2015. That's history that should be in a Sheriff's Museum.

About a week or so after I spoke to Grimes, AOCDS Director of Communications and Public Affairs Lynda Halligan emailed me, offering a chance to look at the exhibits. I quickly agreed.

There are a couple of display cases in the AOCDS lobby, and more are set up in an adjoining room. Halligan said the goal is to start inviting school and scouting groups to view them sometime in early 2019.

"But not the general public," I said, repeating what Grimes had told me.

"If they want to call us and make an appointment, they're welcome to come by," she said.

Looking through the exhibits, I saw some of the items Grimes had told me about, including Lacy's cane and some old firearms. Placed near virtually every item and photograph are detailed information cards, giving visitors historical—and sometimes humorous—context to what they're seeing.

For instance, near a Kawasaki police motorcycle is a cell door from the old Sycamore Street Jail. The card explaining how the museum acquired the door, which was removed during the jail's 1968 demolition, is extraordinary.

"As the (confirmed) story goes, the jail deputies thought it would be funny to have a jail door placed atop the Jail Captain's desk, as a 'paper weight,'" states the card. "The Captain soon discovered the jail door on his desk but couldn't lift it (around 250 pounds). This jail door disappeared sometime after the Sycamore Street jail was closed. The Sheriff's Museum was contacted by a retired police narcotics officer, stating that she had this jail door at her family's home in Santa Ana and did we want it? Of course we did. Our question was 'Where has this door been for over 30 years?' She replied that her now-deceased father had it in his back yard in Sacramento since retiring."

While Grimes is right that a half-dozen display cases and an old motorcycle don't make a museum, he and his co-workers have acquired a great deal of items that hold real historical value and should be viewable by the public. Still, as I walked around the rooms, looking at the uniforms, handguns and radios from decades past, I couldn't help but feel an absence.

"So, will there be a Mike Carona exhibit?" I asked Halligan while peering into a display case containing old shirts issued to jail inmates.

"Yeah, probably not," she said.

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